

The Garrick Players, with New Farce Offering, Again Seen as the Photoplay's Only Rival

Votes for Garricks

L. M. Bell, producer of the Garrick Players, has been forced to resort to the method in vogue with political conventions to determine the choice of his patrons as to the production they desire most for the week that begins next Monday.

The selection of "Parlor, Bedroom and Bath" by the Garrick Players several weeks ago, was a selection that met with such overwhelming popularity that Mr. Bell was not only forced to run "Parlor, Bedroom and Bath" for a second week and cancel the production of "The Woman in Room 13" but the popularity of the farce hit was so pronounced that he was left in no doubt as to the type of plays desired by Garrick patrons.

Acting on this assumption, he followed up the run of "Parlor, Bedroom and Bath" with a week of "Goodnight, Nurse," and for the week now upon us he is producing "The Unkissed Bride." More than ten days ago, Mr. Bell decided to hold a referendum among Garrick patrons and to that end, he passed out ballots in the audience, on which four choices of plays were given. The patrons elected "Fair and Warmer" by an overwhelming majority and that production will be given at the Garrick next week, beginning Sunday, July 18.

Cabin John Bridge Park, Washington's new amusement resort, got off to a late start, but it is rapidly forging to the front, judging by the crowds that have thronged the park nightly. So with everything at last in readiness, the large open-air dancing pavilion and attractions along the "Pike of All Nations" in operation, the management has made preparations to handle an unusually large Sunday crowd today.

The pavilion, because of its circular shape and resemblance to a circus tent, dubbed "Big Top" by the dancers, already has won the approval of patrons of the park. It is the consensus of opinion that nothing to surpass it is to be found near Washington.

Because of the announced intention of several clubs and fraternal organizations to picnic at Cabin John Bridge this summer, the park management, in co-operation with W. Herman Kalemroth, manager of the Cabin John Bridge Hotel, has gone to considerable expense to improve the park grounds. Benches for use of the picnickers will be installed, while the hotel management has provided additional dining space.

A Smile with a Punch

A smile is a pretty good asset for any man, according to Roy Barnes, who plays Val Romney, "the man who always did what he wanted to." In "Scratch My Back," the new Rupert Hughes production, the Goldwyn Pictures Corporation, of New York, as an Eminent Author's production, which comes to Crandall's Metropolitan Theater for the week beginning today. Mr. Barnes, who is still working 100 per cent, not only won him his first big chance on the stage but led him to the girl who afterwards became Mrs. Barnes and starred with him in vaudeville for years.

He was just a vaudeville act in a small theater in Detroit when he was 20 years old. It was his first bid for fame. His "turn" consisted of sleight-of-hand tricks with a deck of cards, a few coins and two thimbles. Just about that time B. C. Whitney was looking for someone to take the lead in "My Wife's Family" which he was about to produce. He couldn't find just the type and he began to watch the small theaters hoping to find someone. He saw Mr. Barnes, particularly that smile. Mr. Whitney said: "That's the man."

When he was told that Barnes was just a beginner on the stage he said: "I'll take him. What he hasn't got I'll show him. I want that smile in my show."

So Mr. Barnes jumped almost at once into stardom as a result of the smile. Bessie Crawford, afterwards prima donna of "The Tenderfoot" and "Johnny Comes Marching Home," was a member of the company and shortly after meeting the comedian they were married. Mr. Barnes wrote a comic vaudeville sketch, "A Package of Smiles," in which they played together for years.

Stories of high finance and Wall Street, where vast fortunes are made and lost in a single minute, offer great appeal. They are read with great interest by the masses who never tire of them. Perhaps no other subject offers the variety of treatment, or perhaps it is the human craving for great riches that endears such tales to the hearts of the people. Whatever the cause may be, the fact remains unchanged, stories of Wall Street are among the best sellers and the best photoplays. It is exceedingly fitting that Earle Williams should follow two successful ones as "The Tenderfoot" and "Captain Swift" with a feature dealing with events in the world's great financial district.

"A Master Stroke" will be shown at Crandall's Knickerbocker for the first time in Washington on next Tuesday and Wednesday.

At the Nearby Resorts

CHEVY CHASE LAKE. Chevy Chase Lake offers on week nights popular dancing to music of the jazziest description by the Meyer and Davis orchestra. Two pavilions, both located on the slopes of the hill surrounding Chevy Chase Lake, are at the option of the dancers. Hundreds of dancing enthusiasts attend each evening.

CABIN JOHN BRIDGE PARK. Cabin John Bridge Park, the new amusement resort, has a dancing place, a new hotel to the strains of Dan W. Smith's orchestra of "jazzettes." The cabaret has become so popular that management has provided additional dining space. The amusement park now operated in connection with the hotel is well patronized.

GLEN ECHO PARK. Glen Echo Park, the Capital's amusement park, will offer its patrons another of its popular series of free band concerts this afternoon and tonight, by Minster's Band. Amusements that range from the speeding derby to the huge carousel will also be enjoyed. On week nights the dancers come in for their share of the fun.

COLONIAL BEACH. The steamer St. Johns leaves this morning at 9 o'clock for Colonial Beach, and will make the trip every Tuesday, Thursday and Sunday at this hour, and on Saturday at 2:30 p. m. On Monday, Wednesday and Friday at 7:15 p. m. the steamer St. Johns makes the forty-mile moonlight trip.

MARSHALL HALL. Washington's amusement-seekers are availing themselves of the many amusements provided at Marshall Hall. The steamer Charles Macalester makes daily trips at 10 a. m., 2:30 p. m. and 6:30 p. m., with the exception of Sunday, when it leaves at 10:30 a. m., 2:30 p. m. and 6:30 p. m.

GREAT FALLS PARK. Sunday spent at Great Falls Park affords a day's outing for the whole family that is not to be equaled. Here scenic grandeur, shady groves, ideal outdoor amusements, fishing, boating, concerts by the Great Falls Ladies Orchestra and ideal picnic facilities combine to give one of the best days of the year.

CHESAPEAKE BEACH. Warm summer days have no horrors for excursionists at Chesapeake Beach, the Maryland bayside resort just an hour's ride from Washington. The shady picnic grounds, salt-water swimming, dancing pavilion, Bert Saulman and his orchestra, appetizing menus and the breezy boardwalk are among the amusements.

ing space. Chicken and seafood dinners, which have made Cabin John hotel famous in years past, are again a feature, and the service is greatly improved.

Miss Anna Stutz, the sister of E. J. Stutz, manager of Loew's, Columbia Theater, and owner of the snappiest Slips-Loose coupe on F street, paid a visit to Mr. Stutz and his brother, L. J. Stutz, over the Independence Day holiday period. Accompanying her was Miss Molly Chandler, the fiancée of her brother.

Now that all the Selnick stars are hurrying East to make their pictures, Olive Thomas joined the procession and arrived in New York recently. She has no expectation of plunging directly into work, but even a poor motion picture actress must take a vacation now and then. Aside from the urge for a summer playtime, there are already two Thomas pictures reposing on the Selnick shelf waiting for their release dates. The youthful Selnick loss has told Miss Thomas it's all right to go to the "Polies," see "Honey Girl," "The Night Boat," "The Scandals of 1920," and all the rest of the shows she didn't see in the untheatrical West.

Her husband, Jack Pickford, also has asked for a vacation or a transfer East to work in the Goldwyn studios and he is expected some time next month. Last summer Mr. and Mrs. Pickford rented the Raymond stitchecock place over summer months, but so far they have made no plans for a house in the country this year.

While Messrs. Crandall and Morgan were inspecting progress on Crandall's National Theater in Roanoke, Va., last week, Johnny Payette, assistant general manager of the Crandall Theaters, pretended to make a business trip to Martinsburg, W. Va., where Crandall's Apollo Theater is about to surrender itself to the more or less tender mercies of Reginald Geare, the Barney Oldfield among architects.

Evidence seems to point to Mr. Payette's actually having gone to Martinsburg, but what he did after he got there is something else again. For Mr. Thorn, of Martinsburg, called up the Crandall offices in this city on Thursday to learn what Mr. Payette was supposed to have done. He told him Wednesday. At any rate, Mr. Payette's act had a new setting, the locale having shifted from Baltimore, where he is usually supposed to go.

The famous cross-eyed comedian, Ben Turpin, who is now a star in his own right, has been assigned one of the prominent roles of Carmen. He is at his best in the character of a Spanish smuggler, and if anything looks more cross-eyed than ever.

Edna Purviance, the beautiful screen player, who has been seen with Chaplin in many of his most successful attractions, interrupts the title role of Carmen. John Rand in the part of Senior Tomato and Leo White as the Spanish lieutenant duplicate the success they have achieved in former Chaplin vehicles.

Wesley Ruggles, who appears several times throughout the length of the picture, is now one of filmdom's best known directors, at present being engaged in directing Selnick productions.

When "Mrs. Wiggs of the Cabbage Patch," written by Alice Hegan Rice, was published some fifteen years ago, the beauty of the story created a profound impression. It speedily asserted its superiority, and is today looked upon as one of the best stories in the literary world of the time.

This splendid story has been pictureized by Paramount as a starring vehicle for Marguerite Clark, and it will be shown at Poli's Theater this week.

The book subsequently was dramatized by Ann Crawford Flexner, the well-known dramatist and novelist, and it was presented with great success at the Savoy Theater in New York on September 2, 1904. In the pictureization, the best points of the novel and the play have been incorporated with signal results by Eve Unsell, while the picture was directed by Hugh Ford, who by a coincidence, directed the production of the play fourteen years ago.

Jack Ellis, photographer of the Garrick Theater, tried to make a double exposure of Malcolm Fasset, last week that turned out terribly. Ellis was trying to make a photograph of the Garrick leading man smiling one way and frowning the other. The composite effect of the experiment looked like an interesting case for the Army Medical School.

Francis X. Bushman and Beverly Bayne, the motion picture stars, are booked for the Keith circuit in a dramatic sketch, Remington De Oeswood, from B. F. Keith's "Back."

BELASCO—"Ruinution," photoplay; cast headed by Frank Keenan, supported by Enid Markey; produced under direction of Thomas H. Ince.

B. F. KEITH'S—Jack Norworth; Jean Adair and company in "Bella and the Revue," George and Ford in "Recital Classique;" Janet Adair, Maud Muller, M. Tenner's battle of colors; Vokes and Don, the Jenner brothers, and "Topics of the Day."

STRAND—Miss Billie Richmond, with Maurice Lamar, Marie Parker and the eccentric Jazz Four; George Randall and company; Horras and Preston; Mabel and Johnny Dove; Fay and May in "Other Men's Shoes," featuring Crawford Kent.

COSMOS—"Still Putting It Over," a revue by Lew Morison; Charles Ray, in "Paris Green;" Sennett's "By Golly," and other acts.

PALACE—"Let's Be Fasionable," starring Douglas MacLean, supported by Doris May; story by Mildred Considine.

RIALTO—Norma Talmadge in "Yes or No."

METROPOLITAN—Rupert Hughes' "Scratch My Back," with T. Roy



Frank Keenan
BELASCO film

Anne Morrison
GARRICK

Marguerite Clark
POLI'S film

Looking Into the Lobbies

By EARLE DORSEY.

A tenacious thing, this drama. Here it's July, the echoing crash of hickory and horse-hide reverberates southward from Georgia avenue, the temperature slowly but surely climbs upward and the Garrick alone offers a spoken play, yet the drama continues to articulate through its gay and vivacious publicity vendors. In the face of such staunch vitality, one must lend an ear.

For its third successive week, Mr. Bell's stock contingent at the Shubert-Garrick maintains its monopolistic clutch upon the spoken drama, this time with "The Unkissed Bride." The National has closed for the season, however long that may be, but in its place comes the Strand, with its reopening as a vaudeville theater, giving Washington a third house of that character.

The Belasco, dark last week, reopens today with another picture, and Poli's continues its advocacy of the photodrama with Marguerite Clark as the star of "Mrs. Wiggs." The cinema theaters, impervious alike to temperature and pennant prospects, advance their usual alluring list of film productions for the enjoyment of class and mass alike.

Coming into the one-column or intimate type of conversation, Mr. Lou Dourcher, the eminent sports authority, has discovered and discussed our congenial weakness for what he frequently regards as the national shame—baseball. He really has no idea of national shame. If he cavils at a mere frog-biting contest that results in a total of 14 New York runs in one inning, he knows nothing of the depths of cavilling. He ought to see Theda Bara draw 600 hokumish shudders in one act of "The Blue Flame," and then he'll know what cavilling is like.

William H. Fowler calls up from the National to say that Owner Rapley just dropped in from Spoford, N. H., and has ordered a new chair in D-2 for ye old next winter. Incidentally, there will be new chairs for everybody, and by the time the house opens for next season, a new marquee—Willie called it a long French name that wouldn't fit the telephone—will be stretched over the sidewalk, and the house will be beautified and decorated throughout.

Lawrence Beatus, manager of Loew's Palace Theater, will occupy seat 15, car C, on the Atlantic City express from Washington today and for the period of some fifteen days, he will become an ornamental appendage of the well-known boardwalk, not to mention an extremely profitable guest at the St. Charles Hotel. Mr. Beatus will quit his vacation ground for New York at the expiration of two weeks and after a conference with officials of the Marcus Loew Theater Corporation in New York, he will return to Washington with a grip full of important photoplay new productions of the Palace and Columbia. Mr. Beatus promises a real theater story on his return.

Harry M. Crandall, owner of the Crandall Theaters in Washington, and president of Associated Exhibitors, Inc., accompanied by Joseph P. Morgan, general manager of the Crandall enterprises, made a quick dash to Roanoke, Va., last Tuesday to inspect Crandall's new National Theater now in course of construction in that city. Upon returning to the Capital both were sure that the National when completed will be the handsomest house in the South. That's their story and they devoutly intend to stick to it.

L. Stoddard Taylor, manager of the Belasco, requests that it be made clear to all concerned that "Ruinution," the picture that opens a week's engagement at the Belasco this week, is not one of the prophylactic type of sex dramas that have been seen in Washington recently. It's an honest-to-goodness photoplay story, produced by Tom Ince, with a couple of recognized stars in the cast.

Everett Butterfield and Malcolm Fasset, the court tennis fiends of the Garrick Players at the Shubert-Garrick, report a gratifying number of responses to the St. Charles recent appeal for tennis courts made through the press of this city.



Helene Chadwick
METROPOLITAN



Dorothy Gish
KNICKERBOCKER



Douglas MacLean
Palace



Maurice Lamar
vaudeville STRAND



Jean Adair
Keiths



Lucille Pontella
vaudeville COSMOS



Grace Davison
CRANDALLS

THIS WEEK'S SHOWS

GARRICK—The Garrick Players in "The Unkissed Bride," the comedy of love and farce produced by Malcolm Fasset, Anne Morrison, Everett Butterfield, L. M. Bell, Clara Goodhue and Edward Mackay.

POLI'S—Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch;" Charlie Chaplin in "Carmen."

BELASCO—"Ruinution," photoplay; cast headed by Frank Keenan, supported by Enid Markey; produced under direction of Thomas H. Ince.

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PALACE—"Let's Be Fasionable," starring Douglas MacLean, supported by Doris May; story by Mildred Considine.

RIALTO—Norma Talmadge in "Yes or No."

METROPOLITAN—Rupert Hughes' "Scratch My Back," with T. Roy

TODAY'S AMUSEMENTS

GARRICK—Garrick Players in "The Unkissed Bride."
POLI'S—Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" and Charlie Chaplin in "Carmen."
COSMOS—Vaudeville and films.
B. F. KEITH'S—Vaudeville.
LOEW'S PALACE—Douglas MacLean in "Let's Be Fasionable."
MOORE'S RIALTO—Norma Talmadge in "Yes or No."
CRANDALL'S METROPOLITAN—Rupert Hughes' "Scratch My Back."

LOEW'S COLUMBIA—Eugene O'Brien in "The Figurehead."
CRANDALL'S WALLACE REID in "The Dancin' Fool."
CRANDALL'S KNICKERBOCKER—Rupert Hughes' "Scratch My Back."

GLEN ECHO—Resort attractions.
GREAT FALLS PARK—Resort facilities.
STEAMER MACALESTER—Daily excursions to Mount Vernon.
MARSHALL HALL—Resort amusements.
CHESAPEAKE BEACH—Resort attractions.
CABIN JOHN BRIDGE PARK—Resort attractions.

Barnes and Helene Chadwick.

COLUMBIA—First four days of this week, "The Figurehead," starring Eugene O'Brien; final three days, Bryant Washburn, in "The Sins of St. Anthony."

KNICKERBOCKER—Today and tomorrow, Rupert Hughes' "Scratch My Back;" Tuesday and Wednesday, "The Master Stroke," starring Earle Williams; Thursday and Friday, William S. Hart in "The Toll Gate;" Saturday, Dorothy Gish in "Remodeling a Husband."

CRANDALL'S—Today through Tuesday, "The Dancin' Fool," with Wallace Reid and Bebe Daniels; Wednesday, through Friday, "The Master Stroke," with Grace Davison and Montagu Love; Saturday, Seena Owen in "The House of Toys."

Hassard Short has been engaged by the Keith executives to stage the "Leaky Boat" show, which made a hit at the Lamba Gambol.

EARLE FOXE BLACKS HIS COUNTESS IN DARKTOWN DRAMA

Motion picture stars may have to stand for custard pies and mud baths at frequent intervals, but seldom are they forced to dig into the old minstrel box and daub a batch of burnt cork on their faces in the interest of art. Wherein George Broadhurst has gone the screen one better, for in his forthcoming production of "Come Seven" he has not only obtained the services of two film stars for the leading roles, but he has also prepared parts for them wherein they must appear in blackface.

Gail Kane and Earle Foxe, the latter seen with the Garrick Players recently, are the motion picture recruits to the Broadhurst production, and they are scheduled to make their metropolitan premiere in the play during the present month.

"Come Seven" is the work of Octavus Roy Cohen, and it is a comedy dramatization of his popular stories of Southern darky life appearing in the Saturday Evening Post. Miss Kane will be seen as Vagtar Gains, the beautiful colored leader of the younger set of the South's Four Hundred, while Foxe is to visualize Florian Slappey, the male fashion plate of the same social class.

The New Strand Appears

Many Washingtonians have a real surprise in store for them when they pay their visits to the Strand Theater—it really should be called the "New Strand"—on the date of its reopening Monday next, or during the season to follow.

To say that wonders have been accomplished in the comparatively short time the house has been closed is putting it mildly. The results visible to the eye are really remarkable, to say nothing of what has been done back stage, a point the public seldom sees or takes into consideration, or in the various heating and lighting plants, projection booths and shops necessary in the perfect running of a large theater of this character.

The well-known Strand is reopening with a new policy and under a new management, the latter comprising the presentation of high class vaudeville with first run motion pictures at popular prices. Such policy necessarily required that the theater be made ultra-modern in every respect and this has been done down to the most minute detail.

The first thing that strikes the eye on approaching the house is the new marquee extending out over the Ninth street entrance to the curb and greatly enhancing the decorative effects of the front and foyer. On entering the theater proper the immediate effect is one of luxurious comfort and beauty. New draperies and carpets, deep maroon shade have been placed from orchestra to gallery. All the box rails as well as that surrounding the musicians being likewise covered with velvet of the same color tone. Offsetting this color scheme but in perfect harmony with same and the rest of the house, are the new heavy bronze lighting fixtures on both sides of the stage and ceiling, give a beautiful diffused lighting effect.

Out of every three persons in the United States, one goes to a motion picture show every week, or fifty-two times a year. Put in another way, the average weekly attendance at the movie theaters of the country is now 25,000,000.

As this cannot include babies and old people too feeble to indulge in the pleasure, the people in the mountains and on farms who have small opportunities to visit hospitals, asylums and jails (although they have occasional chances to see pictures), it will be seen what a

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Closing of the Garden

With the final showing last night, Moore's Garden Theater closed its doors for the summer season after one of the most successful and most gratifying runs in the history of this popular house.

Undoubtedly the Garden in the months just past has made a film that not only for Washington but also for the entire territory surrounding it. The Garden this year presented one production for five consecutive weeks several for four and many for three weeks.

While closed the Garden will be thoroughly renovated and cleaned from pit to dome, new fixtures installed and many improvements made, all with a view to making this already cozy drawing-room house, one of the most comfortable in the city, equipped with every convenience that movie-going public can or may demand.

The statement is also made that upon reopening of the Garden will present for the season of 1920-1921 a series of super-productions and special presentations which will equal those which have gone before.

Tom Moore, Washington motion picture magnate and president of the Garden Theater, will continue as owner of the house during the coming season, Corbin Shields again being house manager, with Frank Story as assistant manager.

"Flattery is like champagne—delightful while taking but sickening in its after effect." Thus does Norma Talmadge, the bewitching little motion picture star, describe that gentle art whose use has been in vogue ever since man could speak and woman would listen.

"Flattery has toppled thrones, changed history, separated thousands of happy couples, peopled an underworld and divided kingdoms." continues Miss Talmadge. "Nor is it an art exclusively used by mere man. Women have used it with the same effect. Cleopatra, the willy Cleopatra, and other professional flatterers." In the case of begrudge him that.

Sam Boyd, private secretary to Harry M. Crandall, owner of the Crandall Theaters in Washington and president of Associated Exhibitors, Inc., hasn't a new Slips-Loose sedanette, and he hasn't just had his Oakland roadster repainted after a crash originated by the Nevada Indians. He doesn't have a new strap for his wrist watch. You certainly can't